A CARNIVAL OF BLOOD

Havana.

FOR A BENEVOLENT PURPOSE the opera.

The Distinguished God Mothers to brated matadores, five picadors and six the Fated Bulls.

Staff Correspondence of The Evening Star. HAVANA, January 7, 1895. THE BOSTON MAN the top row of world he could not

The scene that drew out this comment was, indeed, a strange ercwd that threnged the benches, the swarthy, eager faces, the women with their dark eyes and powder-whitened complexions, the gaudy colors affected by the Antering and shouting in Spanish-faces, dress, speech-all were un-American.

It is not likely, either, that one will ever spectacle to long as humane societies exist. And yet the bull fight was given for the benefit of the Society for the Protection of Children, one of the benevolent organizations of Havana. Six splendid Spanish bulls and half a score of horses were slaughtered, one matadore and one picamaimed, to make a Spanish holiday and to advance the cause of benevolence. The bull fight was to have occurred Sunday, which is the day dedicated to such leasures, but Sunday was rainy and cold. The Plaza de Toros, or amphitheater, where the fights are held, is merely a circular in-clesure, open to the sky, and the fight was "suspended" until New Year day.

All Bound for the Bull Fight. The road to the Plaza de Toros lies by the Paseo Tacon, a broad avenue in the newer part of the city. From out the nar-row alley-like thoroughfafes of old Havana into this broad boulevard poured streams of equipages and pedestrians, all

bound for the bull fight-all sorts and con-



ed in the throng. There were showy carmen, dilapidated cabs with broken-down with noisy parties, men afcot and men on orseback. It was a careless and happy throng, gay in color and animated in ac-tion. The broad avenue made a fine place for such a gathering.

Along either side are rows of one-story

dwellings of the Cuban style, some with classic colonnades, suggesting a restoration from the ruins of Pompeii. above garden walls, majestic palms give a tropical touch to the scene. The avenue is ill-kept, and many of the houses shabby, clear atmosphere everything takes on a the Avenue Tacon could hardly be imsanitary officer or an engineer commissioner it would not be regarded as a model thoroughfare. A mile of the avenue was bull fight. The amphitheater is near the outskirts of the city. It is a circular frame structure, rudely constructed, and about lwo hundred feet in diameter.

In the Amphitheater.

In the roadway near the entrance were stationed mounted cavalrymen, who regufusion. Soon several thousand people were seated in the building, and it was then the Boston man made his remark. In the center of the Plaza de Toros is a ring, about one hundred feet in diameter. Around this is a stout board fence about six feet high. In this are gates or openings-through one of which the matadores and other partici-pants in the bloody sport enter the arena and from the other the bull rushes out, to worried and baited and finally to die All around the fence inclosing the ring, about a foot from the ground, is a little shoulder or shelf, the purpose of which bemes apparent as scon as a bull goes charging about the ring. A matadore hotly pressed by the bull puts one foot upon this shelf and escapes by nimbly leaping over into the narrow passage left be-tween the fence and the first tier of seats. The seats extend backward and upward from this passage, the front row being on level with the top of the fence. At the top, and consequently furthest from the rena, are the compartments or boxes. The charge for a box containing four seats These hoxes are sheltered or roofed, ut the roof does not extend in so as to hade the seats below them. As the bull fights are held in the afternoon, one-half of the amphitheater is in the shade, while the other half is in the sun. So the general sion is divided into two classes, "in seats correspond with the "bleachers" an American base ball ground, and the ice for admission to them is one dollar. A seat on the shady side costs two dollars.

Distinguished Sponsors. At the New Year day fight the captain general of Cuba was present, accompanied anger, lowers its head and makes by his wife and attended by several of his officers, gaily uniformed. The captain general is an elderly man, with a careworn face, covered with a closely cropped gray beard. He was attired in black and wore a black silk hat. His wife, a stout blonde, with rather coarse features, was arrayed in a gorgeous straw-colored dress, adorned with lace and sparkling jewels. The box they occupied was draped with the Spanish colors and overhead were displayed the royal arms of Spain. At the left of the captain general's box was the box occupied by the president" of the day-one of the mayors municipal government, with an assortment of mayors, who presided over and directed the sport. At the right of the captain general were several boxes, in which were special patronesses of the particular bulls and bull fighters who were to In the posters the names of these six "distinguished and beautiful sewere announced, together with the presence. They were there in all the glory that an abundant supply of face powder and rich toilets could give them. They were young ladies of high social standing to Havana and each was the center of a in Havana, and each was the center of a bevy of pretty girls. As a Spaniard explained it to me, these six "distinguished and beautiful" senoritas were the "god-mothers" or sponsors of the six bulls. Con-

spicuously placed in front of each "god-

mother's" box was a huge rosette, elaborately wrought of silk, satin, lace and spangles, supposed to be a decoration for A New Year Day Bull Fight in spanning and boys. It was an occasion for fine dressing and many pretty toilets were displayed. All through the bloody performance these black-eyed beauties looked on languidly through their lorgnettes, chatted with their friends or coquetted behind their fans, just as they would have done at the opera

The Distinguished Performers. There were six bulls that day, three celebanderillos, besides a little band of attendants, who have not yet risen to the distinction of wearing a gilt-trimmed jacket and flaunting a red cloak at a bull. Before the bull fight a company of the captain A PITIABLE SPECTACLE general's guards marched into the ring and

fancy movements at the sound of the bugle

and winning great applause. Then came the ceremony of opening the bull fight. An attendant approached the "president" and obtained from him the key THE BOSTON MAN of the bull pen. Then a bugler, stationed who sat by me on by the president, sounded a call. The band stationed opposite the captain general struck up a march, one of the gates was benches at the New opened and into the ring marched the Year day bull fight matadores, the picadors and banderillos remarked that if in the picturesque costume of the bull ring one traveled half sash, knee breeches and the peculiar three-

cornered block hats.

The picador is mounted. He is supported. get further away from Eoston. And yet we were within a hundred miles of the bull, when he charges, can do his a hundred miles of limbs little damage. He is armed with a the United States. lance, or pole, about ten feet long, having a sharp iron point at the end. He wears a low-crowned, broad-brimmed hat like that out this comment was, indeed, a strange of a Spanish vaquero, and at the back of his head, as a part of his head dress, is a with its banners of red and orange, the little round black cushion, the purpose of which is made manifest when a picador is toppled over backward and strikes the ground with the back of his head. The buil does not wear any armor or pads, nor is ions, the gaudy colors affected by the An- the picador's horse given any protection dalusian beauties in their attire, the chat- of this kind. The picador's horse is the comical thing of the show, or would be if it were not in so pitiable a plight. The horses supplied for this purpose are the most forlorn, bony, wretched specimens see a crowd publicly assembled in any city that Havana can furnish out of its vast of the United States to witness such a array of broken down and foundered The picador himself, with his jaunty rig, and his lance at rest, makes quite a brave appearance, which, however,

see the bull. "The Bull! The Bull!" The band stops playing, the bull fighters toss their hats to attendants on the safe side of the fence, the mounted picadors take position around the ring, the others take up the "capotas" or long red capes used in worrying the bull, the bugle sounds again, and there is a moment of breathless silence. Then there are shouts, "The bull! the bull!" The door of the bull pen has opened, and presently out of the dark pen into the light of the arena rushes a splendid black Spanish bull, aiready worried into a rage. To the very center of the ring the animal goes, pauses for an in-stant, then turns partly around and makes a charge upon a matadore, who is flaunting his red cloak at him. The matadore deftly springs aside; another one is in front of the bull, playing with him in the same way, leaping saide just as the bull seems about to impale him. The bull fighters thus play with the enraged brute, winning applause by the daring they show and the skill with which they avoid the buil. Sometimes the bull carries the red cloak away on his horns. Meanwhile the bull is worried into a grand rage; the crowd shouts vociferously and the excitement increases every minute.

The Carnival of Blood. Next the bull charges a picador, or, rather, the picador's horse, and the carnival of blood is fairly opened. With low-ered head the bull rushes at the horse, and ered head the bull rushes at the horse, and the flank of the poor, trembling beast. Over go horse and rider, the horse with a great wound gashed into its side. The picador is sprawled on the ground and quite helpless because of the armor he wears. At the instant he goes down the matadores come at the bull again and decoy him The picador is helped up, and so

The picador is mounted again on the bleeding animal and makes a pretense of charging at the bull. It is a sorry pretense. The poor horse will not move. Some boys employed for the purpose come run-ning out from behind the fence and try to urge on the wounded animal by beating it with sticks. These boys are ready to fly in case the bull turns toward them At last the horse is induced to move a little toward his enemy, and the latter makes another charge. The horse and rise again. The fight goes on until two been taken away almost completely dis-

The Banderillos.

The bugle sounds again. This is a signal for the banderillos. The spectators by this time are wild with excitement and are shouting vociferously. The banderillo's business is to take two darts, each about a yard in length and trimmed with colored paper, and implant them in the bull's shoulders. Each banderillo takes one or two turns at this sport. He gracefully poses before the bull with a dart in each When the bull rushes upon him he thrusts the banderillas or darts at the animal and leaps aside. Sometimes he attaches only dart to the bull's flesh. When his work is perfect one banderilla is attached to the bull on each side of his neck. darts make painful wounds, from which the blood flows down over the bull's shoul-der. Before the banderillos finish several se banderillas will be hanging to the bull's flesh and swaying about as the ani-

The Espada. The bugle sounds again. This is the sig nal for the final scene of the tragedy. It is the call for the espada or swordsman who is to slay the bull. In an instant he is in the ring, bearing a long, straight approaches the box in which is seated his especial patron, makes a bow and a little he is going to kill the flerce bull. Then he The other bull fighters make way for the the ring, so as to be ready to decoy the antmal away if necessary. The espada's purpose is to get in front of the bull and make thrust the sword down behind his shoulder into the heart. It takes a powerful thrust and a steady hand and a cool head to do The espada plays the bull with his red cloak, dodging and leaping from side to side and warily watching his chance to make the fatal thrust. If the crowd thinks he is too cautious they shout in ridicule and call him coward. Finally, the thrust is made, but the blow is not a good one; the sword is driven into the bull's flesh, but does not make a vital wound. It is left sticking into the flesh and serves only to further madden the animal, which now has its sides flecked with blood. It ground, means with pain and charges upon the matadores, who begin to taunt it again with their cloaks crowd meanwhile shouts at the baffled swordsman in derision. The sword is whisked out of the buil's side by a matadore, who skillfully entangles it in his long cloak as the bull rushes by him. The estada, armed again, begins anew the sparring with the bull amid the taunting cries of the crowd. At last he makes a suc hilt, just back of the bull's neck. The Blood gushes from its mouth; it begins to stagger, turns completely about, falls to the ground. The death of the bull is hailed with acclaim, the band strikes up a triumphant air, and the swordsman struts around the ring. If he has show extraordinary skill or prowess the crowd throws hats, eigars, bottles of wine and other objects into the ring. Attendants gather up these trophies, flinging the hats back to their owners and keeping the other things for the espada. From the box of fact that they would grace the fight by their the ring a handsome present, a jeweled the ring a handsome present, a jeweled the bull fighter's patroness is thrown into

> out first the dead horses and lastly the dead bull. Some Exciting Features. The ring is cleared again and the bugle

> driven abreast into the arena and drag

sounds for another bull. Thus the sport went on until six bulls had been killed SOME COIN TRICKS him to take them in his hands and count the string them back into the plate one by one. He and half a score of dead horses dragged out of the ring. The general conduct of each fight is the same, although, of course, they differ in details. Once a lively bull The Deftness Displayed by a Parlor in pursuit of a flying matadore fairly leaped over the fence and charged around

the narrow passage, creating much excitement until he was let out again into the ring through a gate that was deftly opened. Once the espada killed the bull by a skillful blow that severed the spinal cord, the point of the sword being thrust into the back of the neck just behind the ears. The bull reared up, then fell back dead.
The last fight over, the band strikes up
the national air of Spain. Some of the
crowd makes a rush for the arena to secure banderillas or other souvenirs of the fight, while most of the spectators make their way out of the amphitheater. Again the scene on the Avenue Tacon and the people go to their homes, for there will be no more bull fighting until the next Sunday.

The American who sees a bull fight for the first time goes away disgusted with the scenes of the arena. The killing of the horses is brutal and sickening. The skill and daring of the matadores are, however, a redeeming feature of the show. They are little, athletic men, as quick and graceful in movement as panthers. It is a supposition that the picador is to defend his horse from the onslaught of the bull. That is one of the traditions of the bull ring, but as now managed the horses are simply ridden out for the purpose of being gored. This satisfies the demand for blood. Furthermore, it gives a practical illustration of the terrible power in the neck and horns of the bull, and, therefore, keeps constantly before the people the great danger the matadores are in. I saw one bull lift a horse and rider completely from the ground on his horns and throw them over. The picador fell under the horse, and was borne from the ring insensible. Sometimes the bull will drive his sharp horns into a horse and rip the poor beast open from shoulder to flank. So one can see that it requires no ordinary courage to face the

The New Year day fight passed without serious injury to any of the bull fighters, but the next Sunday the bull had its finings.

The Bull's Innings.

It was a black and fierce Spanish bull. The espada was Jose Palomar. The bull made a rush for him just as he was about to thrust the sword. Palomar, though agile as a cat, was not quick enough; the bull's horn entered his side and in an instant the bull fighter was on the ground. The others hastily decoyed the bull away and Palomar was borne out of the ring dangerously hurt. Arother espada. Ortega, then faced the angry brute. Twice he essayed without success to make the thrust. Then the bull, with a quick movement, caught him and tossed him in the air. There was a cry of herror from the crowd. Three times Ortega was tossed on the sharp horns of the buil, each time being dreadfully torn and lacerated. Then the torreors got the bull away. Ortega was carried out nearly dead. Another espada advanced to meet the buil, but as Palomar's brother made a thrust at his side from a gate, which brought it to the ground. It was a foul blow, and Palomar's brother was put under arrest. Today the results of yesterday's fight are the talk of Havana. I suggested to a Spaniard that this might tend to putting an end to bull fighting. He shrugged his shoulders and said that the people liked a fight like that.

Poor Palomar! I talked with him just before he went to the fight. He is a handsome fellow, twenty-four years old, and a native of Seville. He considers himself the second-best bull fighter in Spain. All the bull fighters so consider themselves. They all agree that Mazzatini of Seville is the first. Palomar said he was going to America next summer seeing to Chicago to America next summer, going to Chicago to give an exhibition. He had already learned one English phrase. It was "wine, woman and song." He repeated these words over and song." He repeated these words over to me in childish glee as he sat at a cafe table with me, smiling in a way that showed his handsome feeth. They were words did not get the banderilla. He will proba bly recover, but the other injured bull fighter lies in a critical condition

IMPOSTURE OF THE TOY WORLD. The Mistakes of Childhood and the Blunders of Maturity.

That is a bitter hour in the life of a human being when the fact of the imposture of the toy world is first realized. And yet wisdem has its beginning in just such a blow-that kind of wisdom, at least, which paths of endless perplexity and disappointment. Things are never so charming afterward; but we know more about them. is to say, in parting with the innocence which makes life a delight in all of its re lations, we get the privilege of seeing the herent humbuggery exposed. We learn to pride ourselves upon our lack of fancy and entiment. The passion of incredulity takes us captive and causes us to be cynics and skeptics. We put on the grave and severe view of Gradgrind, and proclaim that w want facts, "nothing but facts." tiplication table is exalted as the on of truth and the ultimate test of intellectual correctness. We credit statistic with determining force, and become fatalists as to the repetitions and coincidences in the course of events. This is what we judgment, and of being free from imagination and superstition. It is in this way, for the most part, that we manifest our science and philosophy and express our away because of their unreasonableness. it quite true, after all, that we quit visiting the toy world and cheating our selves with its whim-whams when we cut our wisdom teeth and give notice that w this question affirmatively would be to say that no mistakes are made except in child hood, that the adult invariably believes the thing, that nobody is fooled after reaching the so-called age of discretion We are well aware that life never cease feated hopes and calculations, that civilization is only a record of crawling out of one ditch to fall into another. The race all drawbacks and vicissitudes; but there never a day when its wisdom is not balked and mocked by insoluble problems happiness are not infused with a large de gree of the stuff that dreams are made on. In every period and under all conditions, there are chasers of phantoms, builders of air castles, owners of unarriving ships. Is not this aralogous to the traffic in toys, mental deformity, of credulity and decep

A Portland young lady received a few days ago a letter from a friend who appealed for aid in finding something to restore the blackness of her hair. The friend had suffered almost unendurably from neu vaunted remedies. Finally she was advise close, and adopted this desperate measure that with its renewed growth the hair is appearing perfectly white, though it had been previously very dark, and the wearer terribly chagrined at the unexpected change. The effect upon the neuralgia was

The Coal Vase.

From the Boston Herald. Be so good as not to say coal hod any more! The vulgar useful coal hod is henceforth to be known as a coal vase-that is, when it appears in elegant society. Some of the new devices for that once noisy utensil are so handsome they will decorate any drawing room where they may find

A Reserved Seat.

Magician.

MONEY PLUCKED FROM THE

It is Also Fired From the End of a Pistol.

THE MAGIC EXPLAINED

Written for The Evening Star.

THE ONE GREAT principle upon which nearly all coin tricks are founded is called palming, and consists of secretly holding a coin in the open hand. This pass is by no means easy to acquire, but it is absolutely necessary for any of the better class of tricks. A half dollar is the best size and is the

coin usually made use of by magicians. Lay in the open right hand and press it against the palm with the fingers of the left. Then close the right hand a trifle, drawing the fleshy part at the roots of the thumb slightly nearer the center of the hand. By this means you clip the edges of the coin between the two sets of muscles, as shown in figure 1, and hold it firmly in place. Hands differ so much that it is impossible to say in just what part of the palm the coin should be held, and the location is a matter to be determined

by the individual. Having found the best place for it, the next thing is to learn to use the fingers and hand naturally while holding the coin in the palm. Then hold the coin between the thumb and second and third fingers of the right hand, in such a manner that its weight is supported by the fingers, the thumb only steadying it. Close the hand, moving the thumb to one side to allow the fingers to pass, and the coin will be brought into the position shown in figure 2. Then, by contracting the muscles as before described, the fingers may be immediately opened again and the coin re-main in the palm, as in the first diagram.



When this can be done easily practice it with the right hand, moving toward the left, as if to place the coin therein. The left hand should be held open, as if to receive it, and the minute the fingers of the right hand touch the palm of the that hand should close, as if to hold the coin, while the right should remain open, as if empty, always remembering that the palm containing the coin should be held downward or toward the body, so as to be hidden from onlookers.

It is a good plan to practice the pass

before a good looking glass, first actually placing the coin in the left hand and then naking the pass as nearly in imitation of the real movement as possible.

A good trick in which the beginner may first apply palming is styled "the melting ccin." The patter that accompanies it may be expanded by the young performer, for big words and involved specifications from a voungster will always entertain. An adult, on the contrary, should make as much haste as he can gracefully. Let the magician begin thus: "Certain metals only melt at a very high temperature. Silver is one of these; it must be heated to rearly 1,000 degrees centigrade before it will melt. If, however, the coin is be forehand submitted to certain mesmeric passes the mere warmth of the fiame of a candle is enough to melt it." Having borrowed a coin from one of his hearers he makes a few passes over the coin and preterds to place it in the left hand, really palming it in the right. Holding the left the right, seeming thus to preclude the possibility of the coin's remaining there, then holding the closed left hand over the flame a moment and continuing his patter he opens his hand and shows it empty, the coin having apparently melted and

passed down into the candle. Continuing, he says: "So far we have suc ceeded very nicely, but I should find some unless I was also able, after having melted it, to bring it back again to its original condition." Then, pretending to see a bright spot in the flame, which he claims to be the end of the coin, and making a motion as if to draw it out of the flame he holds the fingers with the tips gathered together, as if holding something, and asks the audience if they can see it. don't? I will take it in the other hand, and you can see it better." Putting down the candlestick, he pretends to take the coin in the right hand, and as that hand passes over the left to take the imaginary coin eft, the fingers being held bent sufficiently to hide it, and in pretending to show the melted coin he carelessly shows the inside feigns to place the melted coin in the pair of the left hand, and to rub it with the fingers of the right, then turning the left hand over he left the coin on the tips of the fingers of the right. Advancing audience, he says: "Here it is; take it, sir; but it is still hot, so take care not to yourself." This trick, when worked up with appropriate patter, is one of the very est for a parlor entertainment.

Coins in the Air. Another effective coin trick is called "the aerial treasury." For it hold in the right hand a half dollar palmed, and on the table, concealed behind some object, have a tack of twenty half dollars tied with a weak thread, so they can be picked up easily. Borrow a silk hat and lay it on the table, with the top of its crown toward the audience. Then say: "In this experiment I shall be obliged to make use of a number of half dollars, and as I dislike to borrow so large a number, I propose to produce them from the atmosphere in this manner (make a 'catching' motion and show coin at the finger tips)! Now I will turn up my eves, as they come in for a large share of suspicion in the minds of some persons. Lay the coin on the table near hat, and roll up the sleeves, leaving the arms to the elbows. Then pick up the coin with the right hand and at the same time ge hold of the stack of coins with the left, and pick up the hat with the same hand, with inside, thus bringing the coins idewise movement will break the thread. so that the coins can then be easily drop-ped into the hat one by one. Make a motion as if to put the coin in the hat, but palm it instead, at the same time allowing one of the coins to drop from left hand Then say: "I see the air is full of them, so I shall have no difficulty in getting all I require. See! here is one hanging right here." Repeat the former motions and continue picking coins out of the air and off the furniture till all those in the left hand are exhausted. Then go into the audience, and while taking up handfuls to show that they are "common, everyday half dollars," paim three or four, and while some one looks into the hat slide them off the top of his head into hat. By the same means produce others from lady's muff. handkerchief, gentleman's whiskers and all sorts of odd places. All this must be done briskly and the patter kept up throughout.

At the End of a Pistol. Next ask for an assistant to act as treasurer and take charge of the coins. Pour the coins from the hat into a plate and ask does so and finds twenty. Then ask him to held his hands in cup shape, and you pour the coins into them and request him to

hold the twenty tightly. Then turn away as if about to do something else, but pre-tend you see some one in the audience whispering to his neighbor. Stop short and say: "Ah, I see you whispering there; you think I am going to do the old trick and have placed more than twenty in his hands. How can you so misjudge me? Please, sir, count them into the plate once more." (The count shows just twenty coins and you pour them into his hands as before.)

"Now, hang on to them and be sure not to let me get near enough to tamper with them. You have twenty? Yes. Will you count out four on the plate? That leaves sixteen. Now I shall load these four coins into this beautiful pistol and see if I can shoot them into your hands. (Drop the ccins, one by one, into the pistol tube.) But I must have something for a wad. Will some lady loan me a glove? I assure you it will not be injured, unless one or two of the fingers happen to be blown off by the explosion, and, I am sure, you will not mind so slight a sacrifice in the interest of science. (Put the glove in on top of the coins.) Now, sir, are you ready? Don't be nervous, there is very little danger. I don't injure my assistant once in fifty times, and I promise to be very careful this time. (Cross behind table to opposite side of room, turn and fire. Take tube from pistol and show it empty, lay down pistol and pick up plate.) Now, sir, please count the coins once more, and see if I really succeeded in shooting them into your hands. (He counts and finds twenty.) Thank you, sir, you did it very nicely."

As you go back to your table he will naturally start for his seat. Stop him with: "By the way, the lady's glove; we must re-turn that." He will probably say he hasn't it. 'But you must have it somewhere about you, it went along with the money. May I put just my two fingers in your vest pocket?" Hold up two fingers of left hand, showing the hand empty. He consents, but you find nothing. Look him all over, being careful to show both your hands empty. At last discover a bunch in back of his coat, turn him back to audience, push back his collar and pull out the glove and return to owner. Use a long glove if possible, and pull out by the end of one finger.

The Apparatus Used. Figures three and four in the accompanying diagram show the apparatus needed in these tricks. The plate is of tin and is called a "Multiplying plate." It has a double bottom with a space of about an eighth of an inch between the two, in which there is a flat tube to contain four ccins with an opening under the edge of the plate. The first time the coins are poured from the side opposite the opening. and, of course, the number remains as at first, but the second time the plate is held with the opening over the assistant's hand so that when it is tipped the four coins slide from the tube and mingle with the

others. The tube for the pistol is of tin or nickel-plated brass, made to fit closely over the of the pistol. It is about seven inches long and two inches in diameter at the mouth. Within the mouth fits a cup about an inch and three-quarters deep, with the edge turned down all around so as to be easily gripped by the palm when ne-cessary to remove it. After loading the glove and coins the performer turns to cross the room, and, as he does so, he slips out the cup and drops it behind the table on the servante. On the return to the table with the coins, after the final count, pick up the glove, palm it in the right hand and when you feel in his vest pocket with fingers of left hand push the glove up under his coat behind with the right. He knows what you are doing, but the audience cannot see, as you stand close to him, and he will not say anything. Disclose it as above

TYPEWRITER RIBBONS.

Their Manufacture a Large Industry-Has Not Yet Reached Perfection. From the New York Sun.

writing machines is an industry which gives employment to a large number of people. On nearly all first-class typewriters these inked ribbons are used. There are at least forty different styles of American typewriters, and more than 400,000 machines are in actual use. As the average life of a ribbon is from four to six weeks, the number of concerns which seek

They make ribbons of every conceivable color and variety, from six to ten yards in length, and capable of writing with copying or non-copying ink. Some ribbons are made which print in one color and show an entirely different color when the manuscript is copied by means of the letter black may copy blue or green, making the record wuch more legible on certain qualities of paper. The manager of a concern in this city which turns out several hundred ribbons daily said to a Sun reporte that, at a low estimate, fifty plants engaged in the manufacture of these ribbons have been established in the United States this year.

Each manufacturer has a secret process for making his particular style of ribbon. and the secret is guarded with the greates possible care. One maker in this city has each box and jar containing powder or pigment for making the ink distinctly numbered, and even the employe who mixes it is obliged to follow his printed instructions mechanically, and remains entirely ignorant of the composition he is using. One may witness the whole process and go away as ignorant as before.

The best ribbons have selvaged edges. which prevent their raveling and curling when in use. They are nearly uniform in thickness, though one ribbon is made of very thin texture to be used when an extra large number of carbon copies are desired. and the imprint of the type must be as clear as possible and free from blurs. The greatest care must be taken in selecting the cloth from which the ribbons are made If the texture is woven too closely it will loosely it will become clogged with ink and smirch the paper. Moreover, such ribbon will fill the type of the machine and greatly annoy the operator.

A prime difficulty encountered by manufacturers is how to prevent evaporation of ink from the ribbon when it is in use and exposed to the air. This has been largely The man in charge of a large New York house which makes writing inks and typewriter ribbons said recently that the most noticeable thing in his trade was the great ink. It is being almost entirely supplanted by the copying typewriter ribbon which gives far better results. Despite the great number of ribbons in the market and the constant efforts of expert chemists everywhere to produce one that will satisfy tion are not easy to find, and dealers in supplies of this nature often have extreme difficulty in furnishing what is wanted. This country furnishes practically all the typewriter ribbons in use both here and

About the slopes of Mount Katahdin and ranging the bogs and woodlands of the country at its foot, great herds of caribon pasture in the fall upon twigs, bark and the marsh grass and moss, from which they have to scrape the snow with their fore feet, as their kindred, the Lapland and Siberian reindeer, do. They are migratory animals, covering wide regions in their travels, and appearing unexpectedly in localities which, after a period, they are apt to leave with equal suddenness. herd recently seen near Mount Katahdin size the caribou stands between the deer and the moose, and his appearance and habits are essentially those of the arctic reindeer. The well-known Maine scientist, Bill Moriarty, who is a great hunter and woodsman, says that a caribou is "the handsomest, most forlorn looking critter that travels or hoofs."

Frog a La Poulette.



As Decreed From Time to Time by Military Regulation.

In the English Army the Style of Whiskers is Strictly Specified-Some of the Types.

But who shall explain the mysterious edicts which regulate the ebb and flow of hair over the British warrior's visage? Our gallant infantry in the Peninsula and Waterloo campaigns fought with lips and chin completely bare. Plutarch says that Alexander the Great first abolished beards in the Macedonian army because they got pulled in battle, but since the invention of artillery warfare has been getting less and less like foot ball under Rugby rules. William IV allowed his foot soldiers a tidy

little tuft under each ear. The infantry we landed in the Crimea were privileged to train their whiskers as low as a line drawn between the lobe of the ear and corner of the mouth. A more florid style was sanctioned in the cavalry, the only Englishmen who at that time sported the mustache. When, peace was declared mustaches were decreed essential in all branches of the ser- Time of William vice, but it was not

IV. till after the next war that the sacred frontier between the ear and mouth was relaxed.

Regiments returning tiny campaign found that the authorities had gravely pro-nounced that all hair might be grown on the face, save a the breadth of four This was high-water mark; it endured for twenty years. Then came the doom of whiskers, and now nothing may be

grown on the faces of soldiers of all In the Crimen-1854-'5. ways excepted, but the mustache alone. Of course, fashionable young men, the bulk of whom, by chival-

rous tradition, conform to the military type, have had to adapt themselves to changes, though a new school. the amateur dramatic, may be recognized shaving everything. Piccadilly weepers, the giory of Leech's young men, and the Newgate frill, are as completely out of favor ton-chop pattern.

It will not escape After the Crimea-1856. notice that, amid all these military fluctuations, has been pre-

served a hallowed ground where no hair might sprout. It is terrible to think what calamities might overtake our arms if should direct the soldier to leave his countenance as the Creator designed it. assuring to reflect that Britannia still rules the waves, alroyal navy, who unwere made to shave both lips and chin, Mu- are now at liberty to grow as much as

tiny-1859. they please, without loss either in appearance or efficiency. Now, smiling as we do in a superior way at John Chinaman's pigtail, or the fraud ilent love locks of the cavaliers, can any body devise a reasonable excuse for the partment of state in framing minute regucompany barbers of our fighting corps' Even political / significance cannot such as on the fall of the empire tufts of the French army. To insist on short hair and trimmed beards would be reasonable enough, but to prescribe the exact pattern by which the visages of soldiers are to be mutilated-for all shaving is mutilation-is just one of those inexplicable perversities which puzzle the student

of anthropology. HOW CHILDREN OBSERVE. Their Games Are but Burlesques

From the New York Herald. How closely children observe the life of their elders any one may see who watches their games as they play them in the streets of New York.

I saw five children huddled in the doorway of a vacant store in 1st avenue, near 42d street a short time ago enjoying the excitement of the realistic drama. The theater manager was a boy of about seven years of age, the stage was a soap box, the scenery scraps of pasteboard, the wings weeden blocks, and the actors pebble stones. The actors made their entrances and exits by means of a stick in the hands of the manager. His voice spoke for all of the characters. Imagination filled in all blanks and covered all defects.

The manager was catering to the public taste, for his three principal characters were "Jim" Corbett, Peter Jackson and Sweet Marie. These were represented, in their order, by a brown, a black, and a The plot, as I gathered it, hung on the

repeated attempts of Peter Jackson to kidnap Sweet Marie, and his just as frequent failures on account of the appearance of "Jim" Corbett, exactly in the nick of time. These appearances of the hero were followin the villain falling at his feet and pleading for mercy. On the brown stone steps of a Madison

avenue residence were two little girls, with their paper dolls. One small paper was evidently calling on another, and their owners were carrying on the conversation "How lovely your new dress is," said the hostess. "How kind of your husband to get you such nice clothes."

guest. "I have my own money, and don't ask him to get me anything. Besides, I don't speak to him now. I really think we must have a separation." On the steps of the Baptist Church at the corner of 4th avenue and 23d street one evening was quite a crowd of boys and girls, four of whom were singing and ad-

dressing the others in Salvation Army style. It was an erthusiastic and success ful meeting. "I have been a tough one," said on the largest boys in the audience, "but I I have been a drunkard all my life, and l have killed my man, too, but I am out with

the business now and am going to be a preacher. At this the band set up a shout and went marching off in triumph with the new con-On the North river, plying along the shore, I saw a strange craft, built of three planks and the remnants of boxes. The

craft was manned by three boys and was flying the black flag.
"Is that a relief boat going to Corea?" "Relief nothing," answered the smaller of the crew. "We're pirates," and they went on their way to unlawful deeds of

One-Half Off. From the Indianapolis Journal.

danger and daring.

Decollete-"I'll bet," remarked Mr. Jason to his wife, as they sat in the family circle at the play, "I'll bet from the looks of it, that the dress that there woman in the box is wearin' is one of them elegant dresses one-half off we seed advertised yisterday in the papers."

PENNSYLVANIA RAILROAD. Station corner of 6th and B sta.
In effect 4:00 p.m., January 7, 1895.
10:30 A.M. PENNSYLVANIA LIMITED—Pullman Sleeping, Dinling, Smoking and Observation Cars, Harrisburg to Chicago, Cincinnati, Indianapolis, Cleveland and Toledo. Buffet Parlor Car to Harrisburg.

Cars, Harrisburg to Chicago, Cincinnati, Indianapolis, Cieveland and Toledo. Buffet Parlor Car to Harrisburg.

10:30 A.M. FAST LINE—Pullman Buffet Parlor Car to Harrisburg.

2:40 P.M. CHICAGO AND ST. LOUIS EXPRESS—Pullman Buffet Parlor Car to Harrisburg.

3:40 P.M. CHICAGO AND ST. LOUIS EXPRESS—Pullman Buffet Parlor Car to Harrisburg. Sieeping and Dining Cars, Harrisburg to St. Louis, Chicannati, Louisville and Chicago.

7:10 P.M. WESTERN EXPRESS—Pullman Sleeping Car to Chicago and Harrisburg to Cieveland. Dining Car to Chicago.

7:10 P.M. SOUTHWESTERN EXPRESS—Pullman Sleeping Car to Chicago.

7:10 P.M. SOUTHWESTERN EXPRESS—Pullman Sleeping Car Harrisburg to Cincinnati.

10:30 P.M. PACIFIC EXI RESS—Pullman Sleeping Car to Pittsburg.

RAILROADS.

ing Car to Pittsburg.

T:50 A.M. for Kane, Canandairua, Rochesto and Niagara Falis daily, except Sanday.

10:30 A.M. for Elmira and Renovo daily, except Sunday. For Williamsport daily, 3:40 p.m.

7:10 P.M. for Williamsport, Rochester, Buffalo and Niagara Falis daily, except Saturday, with Siceping Car Washington to Suspension Bridge via Buffalo.

Siceping Car Washington to Suspension Bridge via Buffalo.

10:30 P.M. for Eric, Canandalgua, Rochester, Buffalo and Niagara Falls daily, Siceping Cas Washington to Elmira.

For Philadelphia, New York and the East.

4:00 P.M. "CONGRESSIONAL LIMITED." all Parlot Cars, with Dining Car from Baltimore, for New York daily, for Philadelphia week days. Regular at 7:05 (Dining Car), 7:20, 8:00 (Dining Car), 9:00, 10:00 (Dining Car) and 11:09 (Dining Car) a.m., 12:15, 3:15, 4:20, 6:40, 10:00 and 11:35 p.m. on Sunday, 7:05 (Dining Car), 7:20, 8:00 (Dining Car), 9:00, 10:00 and 11:35 p.m. For Philadelphia only, Fast Express 7:50 a.m. week days. Express, 2:01 and 5:40 p.m. daily.

For Boston without change, 7:50 a.m. week days and 3:15 p.m. daily.

For Baltimore, 6:25, 7:05, 7:20, 7:50, 8:00, 9:00, 10:30, 10:30, 11:00 and 11:50 a.m., 12:15, 2:01, 3:15 3:40 (4:00 Limited, 4:20, 4:36, 5:40, 6:05, 6:40, 7:10, 10:00, 10:40 and 11:35 p.m. on Sunday, 7:05, 7:20, 8:00, 9:09, 9:05, 10:30, 11:00 a.m., 12:15, 1:15, 2:01, 3:15, 3:40 (4:00 Limited), 4:20, 5:40, 6:05, 6:40, 7:10, 10:00, 10:40 and 11:35 p.m.

For Pope's Creek Line, 7:20, a.m. and 4:38 p.m.

4:20, 5:40, 6:05, 6:40, 7:10, 10:00, 10:40 and 11:35 p.m.

For Pope's Creek Line, 7:20 a.m. and 4:36 p.m. daily, except Su day.

For Annapolis, 7:20, 9:00 and 11:50 a.m. and 4:20 p.m. daily, except Su day.

For Annapolis, 7:20, 9:00 and 11:50 a.m. and 4:20 p.m. daily, except Su day. Sundays, 9:00 a.m. and 4:20 p.m. daily, except Su day. Sundays, 9:00 a.m. and 4:20 p.m. daily, except Su day. Sundays, 9:00 a.m. and 4:20 p.m. daily, except Su day. Express for Richmond, Jacksonville and Tampa, 4:30 a.m., 3:30 p.m. daily, Richmond and Atlanta, 8:46 p.m. daily. Richmond only, 10:57 a.m. week days.

Accommodation for Quantico, 7:45 a.m. daily and 4:25 p.m. week days.

For Alexandria, 4:30, 6:35, 7:45, 8:40, 9:45, 10:57, 11:50 a.m., 12:50, 1:40, 3:20, 4:25, 5:00, 5:37, 6:15, 8:02, 10:10 and 11:39 p.m. On Suaday at 4:39, 7:45, 9:45 a.m., 2:45, 6:15, 8:02 and 10:10 p.m.

Leave Alexandria for Washington, 6:05, 6:43, 7:05, 8:00, 9:10, 10:15, 10:28 a.m., 1:00, 2:15, 3:00, 3:23, 5:90, 5:39, 6:13, 7:00, 7:20, 9:10, 10:52 a.m. Ticket offices, tortheast corner of 13th street and Pennsylvania avenue and at the station, 6th and B streets, where orders can be left for the che'k-ing of baggage to destination from hotels and residences.

S. M. PREVOST,

S. M. PREVOST,
General Manager.

General Passenger Agent.

CHESAPEAKE AND OHIO RAILWAY.
Schedule in effect December 2, 1894.
Trains leave faily from Union Station (B. and P.), 6th and B sts.
Through the grandest scenery in America, with the handsomest and most complete solid train service west from Washington.
2:25 P.M. DAILY.—"Cincinnati and St. Louis Special"—Solid Vestibuled, newly Equipped, Electric-lighted, Steam-heat-d Train, Pullman's finest sleeping cars Washington to Cincinnati, Indianapolis and St. Louis without change. Dining Car from Washington. Arrive Cincinnati, So0 s.m.; It dianapolis, 11:40 a.m., and Chicego, 5:30 p.m.; St. Louis, 6:56 p. 2.

11:10 P.M. DAILY.—The famous "F. P. V. Limited." A solid vestibuled train, with dining car and Pullman sleepers for Cincinnati, Lexington and Louisville, without change. Observation car from Hinton, Arrives Cincinnati, 5:50 p.m.; Lexington, 3:00 p.m.; Louisville, 9:35 p.m.; Indianapolis, 11:20 p.m.; Chicago, 7:30 a.m., and St. Louis, 6:56 a.m.; connects in Union d-pot for all points.

10:57 A.M., ENCEPT SUNDAY.—For Old Point Connects in Union d-pot for all points.
10:57 P.M. DAILY.—Express for Gordonsville, Charlottesville, Waynesboro', Stauaten and principal Virginia points; daily except Sunday, for Richmood.

Fullman locations and tickets at company's offices, 513 and 1421 Pennsylvania avenue.

H. W. FULLER,

General Pussenger Agent.

BALTIMORE AND OHIO RAILROAD.

Schedule in effect January 6, 1895.

Leave Washington from station corner of New
Jersey avenue and C street.

For Chicago and North

For Chicago and Northwest. Vestibuled Limited express trains, 11:25 a.m., 8:00 p.m.

For Cincinnati, 8t. Louis and Irdianapolis, Vestibuled Limited, 2:30 p.m. express, 12:01 night.

For Pittsburg and Cleveland, express daily, 11:25 a.m.

For Lexington and Staunton, 11:25 a.m.

For Lexington and Staunton, 11:25 a.m.

For Luray, Natural Bridge, Roanoke, Kroxville, Chattaneoga, Memphis and New Orleans, 11:20 p.m. daily sleeping cars through.

For Luray, 3:30 p.m. daily.

For Raltimore, week days, x4:20, 5:00, 6:35, x7:10, x7:30, (8:00 45-minutes), 8:20, x9:30, (10:00 45-minutes) a.m., x12:90, x12:95, 12:15, x2:20, (3:00 45-minutes), 3:25, x4:28, 4:31, (5:00 45-minutes), x5:05, x5:30, 5:35, x6:20, 6:30, x8:00, 8:15, x6:90, x11:30 and 11:35 p.m. Sundays, x4:20, x7:30, 8:30, x11:30 and 11:35 p.m. Sundays, x4:20, x7:30, 8:30, x11:30 and 11:35 p.m. Sundays, x4:20, x7:30, 8:30, x11:30

x11:30 and 11:35 p.m. Sundays, x4:20, x7:30, 8:30, (9:00 45-minutes), x9:30 a.m., x12:00, x12:05, 1:00 x2:20 (3:00 45-minutes), 3:25, 4:31, 5:00 45-minutes) ntes), x5.05, 6:30, x8:00, x9:00, 10:00, x11:30, 11:30

For Annapolis, 7:10 and 8:39 a.m., 12:15 and :28 p.m. Sundays, 8:30 a.m., 4:31 p.m. For Frederick, b9:00, a11:25 a.m., b1:15, a4:30, n5:30 p.m.

For Hagerstown, a11:25 a.m. and a5:30 p.m.

For Boyd and way points, *7:05 p.m.

For Gaithersburg and way points, a6:00, a8:00

.m., a12:50, a3:35, a4:33, *5:35, *7:05, b9:46,

a.m., a12:50, a3:35, a4:35, *1:30, *1:00, b9:46, a11:30 p.m.

For Washington Junction and way points, b9:00, a9:50 a.m., b1:15 p.m. Express trains stopping at principal stations only, a4:30, a5:30 p.m.

ROYAL BLUE LINE FOR NEW YORK AND

ROYAL BLUE LINE FOR NEW YORK AND PHH.ADELPHIA.

For Philadelphia, New York, Boston and the east, week days, 4:20, 8:00, (10:00 a.m. Dining Car), (12:00 Dining Car), 3:00, (5:00 Dining Car), 8:00, (11:30 p.m. Sleeping Car, open at 10:00 o'clock). Sundays, 4:20, (9:00 a.m. Dining Car), (12:00 Dining Car), 3:00, (5:00 Dining Car), 8:00, (11:30 Sleeping Car, open for passengers 10:00 p.m.).

Buffet Parlor Cars on all day trains.

For Átlantic City, 4:20 a.m., 19:00 a.m. and 12:00 noon. Sundays, 4:20 a.m., 12:00 noon.

Except Sunday. Dally.** bSunday only.

Express trains.

Baggage called for and checked from hotels and residences by Union Transfer Co. on orders left at ticket offices, 619 Pa. ave., New York ave. and 15th st. and at depot. ticket offices, the first of the standard depot.

R. B. CAMPBELL, CHAS. O. SCULL, Gen. Pass. Agt.

SOUTHERN RAILWAY (Piedmont Air Line.)
Schedule in effect January 6, 1895.
All trains arrive and leave at Pennsylvania Passenger Station.

S:00 A.M.-Daily-Local for Dauville. Connects at Manassas for Strasburg, daily, except Sunday, and at Lynchburg with the Norfolk and Western, daily.

11:01 A.M.-Daily-Th: UNITED STATES PAST MAIL carries Pullman Buffet Sleeners New York.

11:01 A.M.—Dally—The UNITED STATES FAST MAIL carries Pullman Buffet Sleepers New York and Washington to Jacksonville, uniting at Charlotte with Pullman Sleeper for Augusta; also Pullman Sleeper New York to Montgomery, with connection for New Orleans; econnects at Atlanta with Pullman Sleeper for Birmingham, Ala., Memphis, Tenn., and Kansas City.

4:45 P.M.—Dally for Charlottesville and through train for Strasburg, daily except Sunday.

10:05 P. M.—Dally—NEW YORK AND FLORIDA SIGORT LINE LIMITED. Pullman Sleepers New York and Washington to Augusta and Tanna and 10:05 P. M.—Dally—NEW YORK AND FLORIDA SHORT LINE LIMITED. Pullman Sleepers New York and Washington to Augusta and Tampa and Fullman Double Drawing Room Compartment Car New York to St. Augustine, Dining Car Charlotte to St. Augustine, First-class day coaches Washington to St. Augustine without change.

10:43 P. M.—Daily—WASHINGTON AND SOUTH-WESTERN VESTIBULED LIMITED, composed of Pullman Sleepers New York to Asheville and Hot Springs, N. C., via Salisbury, New York to Memphis via Birmingham and New York to New Orieans via Atlanta and Montgomery. Dining Car from Greensboro' to Montgomery. Dining Car from Greensboro' to Montgomery.

TRAINS ON WASHINGTON AND OHIO DIVISION leave Washington 9:10 A.M. daily, 4:32 P.M. daily, except Sunday, and 6:33 P.M. Sundays only, for Round Hill, and 6:33 P.M. daily for Hernden. Returning, arrive at Washington 8:34 A.M. and 3:00 P.M. daily from Round Hill, and 7:06 A.M. daily, except Sunday, from Herndon only.

Through trains from the South arrive at Washington 6:42 A.M., 7:42 A.M., 2:25 P.M. and 8:30 P.M. daily, except Sunday, and dily from Charlottesville, Tickets, Sleeping Car reservation and information fernished at offices, 511 and 1300 Pennsylvania ave-

Sunday, and 10:28 A.M. daily from Charlottesville
Tickets, Sleeping Car reservation and information
furnished at offices, 511 and 1300 Pennsylvania ave
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W. A. TURK, General Passenger Agent.
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